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## REVIEWS AND NOTICES

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*Elizabethan Translations from the Italian.* By MARY AUGUSTA SCOTT.  
Vassar Semi-Centennial Series. Boston and New York: Houghton Mifflin Co., 1916. Pp. lxxxi+558.

Miss Scott's bibliography, *Elizabethan Translations from the Italian*, is a reprint of the articles contributed by her to *Publications of the Modern Language Association* from 1895 to 1899, supplemented by a large number of new items, with an introduction on the Italian Renaissance in England, and a copious index. This completion of the labor of many years in the field furnishes students of Elizabethan literature a valuable reference work. Many out-of-the-way items have been gathered, and, as far as the data are complete, the bibliographical and literary details as well as the titles seem to be given with accuracy.

Because of some very serious gaps, however, it is difficult to accord the volume the praise that much of the work deserves. Though according to Miss Scott "all sources of information are given in the notes" (p. xv), many important articles and books of recent years dealing with phases of the Italian influence are not mentioned. Often an old work is cited instead of a more recent and authoritative one, while references to the research journals are rare. The omissions resulting from this failure to follow the literature of the field are often serious.

But to my mind the most inexplicable hiatus in the work is the failure to include Wyatt and Surrey's poems or Tottel's *Miscellany*. The omission is not due to the exclusion of writers belonging to the period preceding Elizabeth's reign, for Lydgate's *Troy Book*, published in 1555, heads the section called "Metrical Romances" on account of its relation to Guido delle Colonne. How completely the real pioneers of the Italian movement are passed over by Miss Scott is seen in a statement in the Introduction (p. xl): "The Italian literary conquest of England during the sixteenth century was led by the story-tellers and poets, first made known to the Elizabethans mainly through William Painter's *The Palace of Pleasure* (1566-67) and Thomas Watson's *Passionate Centurie of Love* (1582)." The appearance of Spenser's translations from Petrarch in *The Theatre of Voluptuous Worldlings*, 1569, is noted only under the *Complaints*, 1591. Howell's "Certain Verses translated out of Petrark, concerning Rome, written by him many yeares since," found in *Devises*, 1580, is not included in Miss Scott's list.

Another unfortunate omission concerns works of Aretine and Machiavelli that should be included under the section "Italian and Latin Publications in England," particularly as Aretine, whose ill name and fame permeate Elizabethan literature, is not treated in the record of Italian influence. Some years ago, in an article in *Modern Language Notes* (XXII, 2-6, 129-35) entitled "All of the Five Fictitious Italian Editions of Writings of Machiavelli and Three of Those of Pietro Aretino Printed by John Wolfe of London (1584-1588)," Gerber presented evidence showing that works of both writers found publication in England. But, aside from the definite evidence of the Stationers' Register quoted by Gerber, Miss Scott had sufficient reason to investigate Wolfe's activities, for she herself quotes Cockle's surmise (pp. 306-7, from *A Bibliography of English Military Books*, p. 135) that an Italian edition of Machiavelli's *Art of War* with the legend "Palermo, A. Antonelli, 1587" was "probably printed secretly in London by John Wolfe before 28 Jan. 1584." It is quite clear, however, that, though Miss Scott quotes from the Register in certain instances, its valuable evidence has not been systematically used.

A bibliography of so broad scope might also have included such items as Gascoigne's translation of *Hemetes the Heremite* into Italian, and *Palestina*, "Written by Mr. R[obert]. C[hambers]. P. and Bachelor of Diuinitie. B. Sermartelli, Florence. [London?] 1600" (cf. Esdaile, *English Tales and Romances*, pp. 77, 35).

For the madrigal collections Miss Scott seems to have relied largely on Oliphant's *La Musa Madrigalesca*, while Bolle's *Die gedruckten englischen Liederbücher bis 1600 (Palaestra, XXIX)*, 1903, was apparently unknown to her. Bolle points out that No. XXIX of Byrd's *Psalms, sonets, and songs of sadness and pietie*, 1587—the first of the madrigal collections, but omitted by Miss Scott—is from Orlando di Lasso. Several other collections not listed by her are shown by Bolle to have borrowed from earlier collections which drew from Italian sources. For her items numbered 88, 95, 96, 97, 99, and 105, Miss Scott might have found in Bolle's book details as to Italian sources of individual madrigals, supplementing or correcting those taken by her from Oliphant or older writers. Naturally, also, in listing the modern reprints of the madrigal collections she fails to indicate the fact that Bolle reprinted a number of those earlier than 1600, particularly such madrigals or collections as were not already accessible in modern reprints. Thus Miss Scott merely refers to *The British Bibliographer*, I, 344-45, for a few of the songs in Morley's *Canzonets*, 1597, but the entire collection is reprinted by Bolle. For Thomas Watson's *The first sett of Italian Madrigalls Englished*, 1590, Miss Scott prints a few scattering madrigals, chiefly from Oliphant. Both F. I. Carpenter, however, in the *Journal of English and Germanic Philology* (II, 321-58), and Bolle (pp. 41 ff.) print all of these madrigals and their Italian originals.

The section "Romances in Prose" I have compared, by no means exhaustively, with Esdaile's *English Tales and Romances*, 1912. There are many cases in which Esdaile gives bibliographical details supplementing Miss Scott's of which she is unaware or which she ignores without explanation. For example, for Miss Scott's No. 6, *The Historie of Aurelio and of Isabell*; 9, Boccaccio's *Philocopo*; 36, *The Cobler of Caunterburie*; 50, *The Honour of Chivalrie*; 55, *Patient Grisel*; 62, *Decameron*; and 69, *The Fortunate, the Deceived, and the Unfortunate Lovers*, Esdaile lists English editions or versions that are not noticed by Miss Scott. In the case of *The Forrest of Fancy* (No. 24), Esdaile conjectures that the two supposedly distinct editions of 1579 are really one. *Foure Straunge, lamentable, and Tragical Hystories* (No. 21) by R.S., Esdaile assigns to Robert Smyth, and the anonymous *Hipolito and Isabella* (No. 64) to Alexander Hart. So far as I have noted, however, no work of Esdaile's list for which Italian sources have been pointed out is omitted by Miss Scott. Some works she has included merely because their Italian color or setting suggests Italian influences, and the following additional titles which may reflect Italian sources are recorded by Esdaile: *The strange aduentour of two Italian Knights*, entered on the Stationers' Register 19 April, 1577; Antony Munday, *Zelauto . . . Containig a Delicate Disputation, gallantly discoursed betweene two noble Gentlemen of Italye*, 1580; Henry Roberts, *A Defiance to Fortune . . . Whereunto is adioyned the honorable Warres of Galastino, Duke of Millaine*, 1590; J.S., *Clidamas, or the Sicilian Tale*, entered on the Register 25 February, 1636/7. On the other hand, Miss Scott's list contains several works not mentioned by Esdaile. Those important for prose fiction, if their existence is established, are the lost *Life of Sir Meliado* (No. 15); *Tarletons Tragical Treatises* (No. 23); and *The Tragicall historie of Romeus and Iuliet* (No. 31). Some other differences in the lists of the two bibliographers are evidently due to difference in classification, and variation is to be expected here in view of the many hybrid types in Elizabethan fiction.

The one fixed type of fiction, however, as far as the Italian influence is concerned, was the novella, and one feels that Miss Scott's classification should take into account the distinctness of the type. Most of the works of pure fiction included in *Elizabethan Translations from the Italian* are drawn from novelle. The metrical romances of the Middle Ages, indeed, were so entirely discredited among the cultured, to whom Italian literature appealed chiefly, that Miss Scott's heading "Metrical Romances" for the section dealing with verse tales seems ill chosen. Further, the sections of the book should have been so arranged that the prose would follow immediately on the verse tales. Most of the translations of Boccaccio and Bandello were rendered in verse at first, no doubt on account of the classical leanings of the age, which found in Ovid's *Metamorphoses* the model for story-telling. During the period of uncertainty in regard to the correct basis for English

meter, prose gained the ascendancy, particularly in collections of novelle translated from Italian prose. Turberville's *Tragical Tales* is all in verse, but a little later Pettie's collection of classical tales was given prose form. The transition is seen in the use of both verse and prose for two of the collections grouped by Miss Scott under "Romances in Prose": Whetstone's *Rock of Regard*, 1576, and Gifford's *Posie of Gilloflowers*, 1580. *Tarletons Tragical Treatises* (No. 23), 1578, unknown to me, is according to the title "both in Prose and Verse." Whetstone's *Heptameron of Ciuill Discourses*, 1582, has poems interspersed with the prose tales.

Another important phase of the influence of the novella—one in which Miss Scott's work shows at its best—is represented by the lists of plays drawn from the various Elizabethan collections of tales. The lists, however, are scattered, and the cross-references insufficient. The titles of all plays drawn from the translations of Italian novelle should, I think, be assembled at the end of the section devoted to plays with direct Italian sources.

I add from my own random studies in the field a few further comments on "Romances in Prose," following Miss Scott's system of numbers.

8. Painter's *Palace of Pleasure*.—Painter's derivation of Bandello's stories from the French version of the *Histoires Tragiques* is not indicated. All Italian sources for Painter's stories should be given in order that the treatment be consistent with that of other collections discussed. Miss Scott has substituted her list of plays drawn from Painter's stories.

10. Fenton's *Tragical Discourses*.—Discourse I is not "a translation of Ilicino's celebrated novella" but of the Belleforest translation of Bandello's version. Ford in *The Broken Heart* seems to have been indebted to the second discourse, the story of Livio and Camilla. Cf. *Modern Language Notes*, XXVIII, 51-52.

19. *A Petite Pallace of Pettie his pleasure*.—Miss Scott, though she pronounces all the stories classical, includes this collection apparently because Cephalus and Procris are "both of the Duke of Venice's court." It is possible, however, that the vogue of the first story, "Sinorix and Camma," in England for more than a decade was due to its appearance in *The Courtier*, translated by Hoby in 1561 (edition of Raleigh, pp. 236-37). In 1569/70 the story was twice entered on the Stationers' Register as a ballad, first as a "ballett intituled *sinorex Cania et Sinatus*" and second as a "ballett intituled *the Revenge yat a Woman of Grece toke of hym that slewe hyr husbounde*" (Arber's *Transcript*, I, 414, 416). Probably one of these forms appears in the ballad-like version "A straunge historie" in Gifford's *Posie of Gilloflowers* (Grosart, *Occasional Issues*, I, 128-31).

25. Gifford's *Posie of Gilloflowers*.—The difficulty sometimes encountered of determining direct Italian influence is illustrated here. Gifford's use of Italian names and his references to Italian sources indicate a strong influence of Italy. In some cases, however, it is possible that he drew his material

from ballad, farce, or jest-book, adding an Italian color because of the vogue of the Italianate. The ballad origin of "A straunge historie" has just been suggested. Miss Scott cites from the jest-books parallels to "Maister Gasparinus," and the story finds a further parallel in Ayrer's "Von etlichen nährischen Reden des Claus Narrn," etc., a work possibly derived from an English jig. A late jest-book version of "The Florentines and the Citizens of Bergamaske" and two variants of a related tale from tradition are given in *The Folk-Lore Record* (II, 173-76, and III, 127-29). "Of one that hyred a foolish seruant" is the same story as the first part of Ayrer's "Der engel-endische Jann Posset," which is again probably an English jig revamped; cf. Bolte, *Singspiele der Englischen Komödianten*, p. 14, for parallels in jest-book and farce. Gifford's "A merry iest" is a version of the widespread story of a scholar journeying to paradise, found in Ayrer's singspiel "Der Forster im Schmaltzkübel"; cf. Bolte, p. 15, and *Folk Fellows Communications*.

27. *Rich his Farewell to Militarie Profession*.—There are a number of minor errors in the list of plays drawn from this collection. *Laelia* is not included among the parallels to the "Apolonius and Silla" story. Reference to "three Italian *Inganni* comedies" is misleading, as one of the three bears the title *Gl'Ingannati*. There is no mention of Shirley's use of "Philotus and Emilia" in *Love Tricks* (cf. *Modern Language Notes*, XXIV, 100-101). The Scotch play *Philotus*, ascribed here to David Lyndsay, was in all probability written long after Sir David Lyndsay's death in 1555. *The Devil is an Ass* was printed in 1631, not 1641, though it was bound into the Folio completed in 1641.

28. Rich's *Don Simonides*.—This work is included because Warton believed that he had seen an Italian original. Becker has traced the plan of the book and part of the plot to Contreras, *Silva de aventuras* (cf. "'The Adventure of Don Simonides,' ein Roman von Barnabe Rich und seine Quelle" in Herrig's *Archiv*, 131, 64-80). A story which according to Becker's division is worked into the third part is related to Bandello, IV, 7.

48. Montemayor's *Diana*, translated by Yong.—No statement is made of the relation of *Diana* to Italian pastoral romance.

62. *Decameron*.—Some corrections might be made in the list of plays derived from Boccaccio's tales. I see no connection of Sharpham's *Fleire* with III, 3. John Phillip's *Patient Grissell* is omitted from the plays dealing with the Patient Grissell theme. For X, 4, Lee (*The Decameron, Its Sources and Analogues*, p. 314) lists Leigh Hunt's *The Legend of Florence*. Several jigs from Boccaccio's tales might be included. "Singing Simpkin," before 1620, is from VII, 6. From VII, 7, come "Rowlandes Godsonne," 1592, and the farce *Politick Whore; or Conceited Cuckold*, published in *The Muse of Newmarket*, 1580. The jigs, however, are little known. Miss Scott shows clearly by a remark on page 1 her failure to understand that the dramatic jig was in pure dialogue, but sung and danced as it was acted.

161. *Titus and Gisippus*.—This is not listed under "Romances in Prose," but the first translation of the story into English, by Elyot, was in prose. Goldsmith's story of Alcander and Septimius in *The Bee* is scarcely so important a variant as some Elizabethan stories. Closely related to *Titus and Gisippus* is *The notable hystory of two faithful lovers named Alfagus and Archelaus. Whcarein is declared the true fygyure of Amytie and Freyndshypp. . . . Translated into English meeter*, 1574, by Edward Ienynge (cf. Corser, *Collectanea*, Part 8, pp. 303-8). Another variant, *Alexander and Lodowick*, surviving in a ballad, was dramatized for Henslowe (cf. Greg, *Henslowe's Diary*, II, 182). Lee, *Decameron*, pp. 339 f., describes a third variant, the ballad "Alphonso and Ganselo," in T. Deloney's *Garland of Goodwill*. The Titus and Gisippus story probably influenced Lyly in *Euphues* (cf. *Modern Philology*, VII, 577-85), but Miss Scott has not included *Euphues* in her bibliography.

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*Miscellanea Hibernica*. By KUNO MEYER. University of Illinois Studies in Language and Literature, Vol. II, No. 4, November, 1916. Pp. 55.

Aside from Professor Cox's "Middle Irish Fragment of Bede's Ecclesiastical History" (*Studies in Honor of J. M. Hart* [New York, 1910], pp. 122-78), Rev. G. W. Hoey's *Irish Homily on the Passion* (Baltimore, 1911), and Rev. J. A. Geary's *Five Irish Homilies from the Rennes MS* (Washington, D.C., 1912), Dr. Meyer's *Miscellanea Hibernica* constitutes the most extensive body of purely linguistic Celtic material which has yet emanated from an American press.<sup>1</sup>

The *Miscellanea Hibernica* consists of a series of notes published by Dr. Meyer as lecturer in Celtic at the University of Illinois. Nearly half the volume (pp. 28-51) is devoted to etymological observations (Sec. VI) and to corrections and emendations in published Irish texts (Sec. VII) and in Thurneysen's *Handbuch des Altirischen* (Sec. VIII). Section VI forms a substantial addition to Dr. Meyer's already extensive contributions to our knowledge of Irish lexicography. Another important division of the brochure deals primarily with questions of meter. In Section III (pp. 14-17) the author establishes the important fact that the Old Irish spirant *th* had been completely aspirated by the tenth century. He also quotes several examples of certain rare variations on the familiar *debide* meter (pp. 15-16), edits critically a didactic poem ascribed to St. Moling (pp. 17-18), and prints

<sup>1</sup> Cf. J. L. Gerig, *Columbia University Quarterly* (December, 1916), pp. 41 f. "The Irish Lives of Guy of Warwick and Bevis of Hampton" (pp. 338), ed. by Professor Robinson, of Harvard, was published in Germany in the *Ztsch. f. celt. Philol.*, VI (1907).